

Our Lady of Hope

MIHP # BA-3174

1727 Lynch Road  
Dundalk, Baltimore County, MD

Constructed c. 1968

Private Access

The unconventional plan and bold silhouette of Our Lady of Hope parish church (subsequently referred to as Our Lady of Hope) expresses an optimistic and self-confident image of Catholicism. Its architect, William L. Gaudreau, conceived a 1,200-seat church as a multi-celebration space catering not only to Sunday and holiday masses but also to varied group functions - religious and secular - as well as a 180-seat "reservation" chapel for meditation and daily use. The two separate but complementary masses he devised for the church and chapel are linked by a glazed cubic hyphen flanked by two landscaped entrance courts. The basement (underfloor plenum) has no other use than housing ductwork for heating and ventilation. Like many Modernist churches, Our Lady of Hope is an object in the landscape with a striking silhouette of dark red bricks and roofing tiles, which is meant to be appreciated in three dimensions, to be seen diagonally as opposed to strictly frontally.

The large dimensions of Our Lady of Hope give it a commanding presence in the low-scale residential landscape. The total length of the western and eastern elevations, comprising the church, hyphen (named "narthex" by the architect), and chapel, is approximately 240 feet. For the church proper, the eastern and western elevations, which are identical, span 190 feet; the maximum exterior height is 60 feet. The low convex entrance walls on the north and south span 100 feet. The impression of loftiness is even more striking when one penetrates into the church, where the large, totally unobstructed volume rises 45 feet to the dropped ceiling (Plate # 4). The dimensions of the

chapel are purposely more modest: diameters, for the nave auditorium and sanctuary are approximately 40 and 7.5 feet, respectively. The semi-circular roof of the chapel adopts the same slope as the church roofs and peaks at approximately 37 feet; its indoor/outdoor "steeple" culminates at 65 feet.

Providing a colorless neighborhood with a monumental anchor, Our Lady of Hope, completed in 1970, is the most radical architectural embodiment of the precepts of the Vatican II Council to be found in the mid-Atlantic region making it significant under Criterion C. It also symbolizes the important changes in the democratization of Catholic worship, which the Vatican II Council convened by Pope Paul VI from 1962-1965, institutionalized, making it significant under Criterion A as well. On the one hand, Our Lady of Hope holds a unique position in the history of modernist church design in Maryland, as it reflects the intensely personal response to liturgy and spirituality of its designer, William L. Gaudreau, who assumed leadership among architects approved by the Archdiocese of Baltimore. On the other hand, it bears witness to a period when clergymen and architects on either side of the Atlantic Ocean looked for ways to liberate Catholic worship and church design from past conventions. Because of its architectural distinction and its dramatic embodiment of Vatican II reforms, Our Lady of Hope qualifies for designation even though it is less than 50 years old.

The following National Register of Historic Places form was prepared for inventory documentation purposes only; the property has not been nominated to the National Register.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

### 1. Name of Property

historic name Our Lady of Hope

other names \_\_\_\_\_

### 2. Location

street & number 1727 Lynch Road

☐ not for publication

city or town Dundalk

☐ vicinity

state Maryland

code MD

county Baltimore

code 005

zip code 21222

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☐ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☐ locally. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

### 4. National Park Service Certification

I hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National Register.

☐ See continuation sheet.

☐ Determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain): \_\_\_\_\_

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_



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## 5. Classification

### Ownership of Property (Check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property (Check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

### Number of Resources within Property (Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	3	buildings
		sites
		structures
		objects
1	3	Total

### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

### number of contributing resources previously listed in the National Register

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

Religion

Architecture

### Current Functions

(Enter categories from instructions)

Religion

Architecture

## 7. Description

### Architectural Classification

(Enter categories from instructions)

Modern Movement

### Materials

(Enter categories from instructions)

foundation Concrete

walls Brick

roof Other: artificial shingles

other

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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### Description Summary:

The unconventional plan and bold silhouette of Our Lady of Hope parish church (subsequently referred to as Our Lady of Hope) expresses an optimistic and self-confident image of Catholicism. Its architect, William L. Gaudreau, conceived a 1,200-seat church as a multi-celebration space catering not only to Sunday and holiday masses but also to varied group functions - religious and secular - as well as a 180-seat "reservation" chapel for meditation and daily use.<sup>1</sup> The two separate but complementary masses he devised for the church and chapel are linked by a glazed cubic hyphen flanked by two landscaped entrance courts. The basement (underfloor plenum) has no other use than housing ductwork for heating and ventilation.<sup>2</sup> Like many Modernist churches, Our Lady of Hope is an object in the landscape with a striking silhouette of dark red bricks and roofing tiles, which is meant to be appreciated in three dimensions, to be seen diagonally as opposed to strictly frontally.

<sup>1</sup> When Catholic services are not celebrated, the sacred Eucharist is generally kept in the tabernacle of a "reservation" chapel. As the church at Our Lady of Hope was also envisioned as a place where secular activities could also take place, it was important for the Eucharist to be kept in a separate precinct.

<sup>2</sup> Devised by Burdett, Kohler, Murphy the under floor heating and cooling was very innovative, especially with regards to ventilation and exhaust work.

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### General Description:

#### Landscape and Setting

Our Lady of Hope is located in Dundalk, an industrial city in southeast Baltimore County. It is situated in Gray Haven, a post- World War II district of single-family and row houses approximately one mile north of Downtown Dundalk. The site is perfectly flat and rather barren. Access to the church is through two relatively quiet perpendicular streets, Lynch and North Boundary Roads, a block north of Wise Avenue, a major East-West connector for the city of Dundalk. On its two other edges, the site is lined by the backyards of small homes. In addition to the striking church/chapel, which was dedicated in 1970, the 22-acre parish complex (Plates #1 and # 2) consists of three earlier red brick structures -- rectory, school, and convent -- which are not contemplated for nomination. Towards the south, the semi-circular chapel faces the playing fields of the parochial school. Towards the north, on Boundary Road, the church faces a monotonous row of red brick town houses (Photograph # 1). The blind western and eastern elevations face parking lots, planned at the time of construction for 150 (toward the west) and 100 automobiles. The free standing church/chapel complex is adjacent to the rectory, a two-story brick building with a four-slope roof and an attached flat-roofed single story garage (Photograph # 2). Further back from Lynch Road, at the end of the playing fields, the two-story parish school (Photograph # 3) is a modified U-shape in plan, and is backed by a small convent for nuns teaching at the school.

The large dimensions of Our Lady of Hope give it a commanding presence in the low-scale residential landscape. The total length of the western and eastern elevations, comprising the church, hyphen (named "narthex" by the architect), and chapel, is approximately 240 feet. For the church proper, the eastern and western elevations, which are identical, span 190 feet; the maximum exterior height is 60 feet. The low convex entrance walls on the north and south span 100 feet. The impression of loftiness is even more striking when one penetrates into the church, where the large, totally unobstructed volume rises 45 feet to the dropped ceiling (Plate # 4). The dimensions of the chapel are purposely more modest: diameters, for the nave auditorium and sanctuary are approximately 40 and 7.5 feet, respectively. The semi-circular roof of the chapel adopts the same slope as the church roofs and peaks at approximately 37 feet; its indoor/outdoor "steeple" culminates at 65 feet.

The unique plan of the church is reminiscent of a butterfly in flight: the elongated body is the elliptical, slightly raised sanctuary; two fan-shaped wings, called "transepts" in the architect's plan (Plate # 3), hold pews for the congregation, in rows parallel to the contour of the sanctuary. The traditional notion of a linear nave has been entirely abandoned and no one sits more than 60 feet from the sanctuary. The chapel is composed of a semi-circular auditorium and a central sanctuary shaped as a tall half cylinder, which acts as a steeple from the outside.

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The church is built with a steel frame supporting large, flat, open-web beams, concealed by the dropped ceiling. Walls consist of "brick and block back-up with sheet rock and textured vinyl wall covering at interior."<sup>3</sup> Electric snow melting devices on the flat, top section of the roof are original. They are only visible from the apses of the sanctuary and look like projectors. The chapel has load-bearing walls consisting of two four-inch layers of brick encasing a four-inch concrete core; its roof consists of steel beams supporting the same gypsum board roof planks used for the church.<sup>4</sup>

### Detailed Description of Exterior

Like many Modernist churches, Our Lady of Hope is an object in the landscape with a striking silhouette, of dark red bricks and roofing tiles, which is meant to be appreciated in three dimensions, to be seen diagonally as opposed to strictly frontally. Only the back wall of the chapel nave is a "traditional" rectangle; the remainder of the exterior envelope consists of sharply inclined or convex surfaces. Echoing the chapel's steeples, two half-cylinders with a slanted top cap the elliptical sanctuary on both western and eastern facades. There is absolutely no applied ornamentation on the outside. The only added material is a discrete metal flashing covering the lower tips of the lateral oblique walls of the church and installed recently.

Each facade features perfect bilateral symmetry. The foreground of the south elevation (Photograph # 4) is centered on the sanctuary/steeple of the chapel, which is separated from adjoining walls by floor-to-ceiling slits of colored glass. Identical glass panels have been inserted at the intersection between this end wall and the circular enclosure of the auditorium. In the background, the low convex entrance wall (approximately 8 feet in height) of the church alternates brick pillars with clear glass panels. Doors placed at the end are sheltered by the projecting roof, which has straight eaves and therefore does not follow the contours of the walls. The North facade (photograph # 5) features the exact same roof configuration. However, elevations of the convex wall alternate brick pillars with clear but opaque and textured glass, which protects the privacy of worshippers. This wall is recessed at the center, allowing for the placement of sheltered, transverse entrance doors. Seen upon entry from Diehl Road, the Western facade features a dramatic zig-zag silhouette, balanced by the cylindrical projections of the central apse of the church sanctuary and the steeple/sanctuary of the chapel. Bringing visual relief from such powerful planes of red brick, two floor-to-ceiling slits of colored glass separate the church apse from the oblique walls. The composition of the Eastern façade is identical to the Western.

The rather narrow rectangular platform on which Our Lady of Hope stands has been landscaped by the office of the architect. Grassy areas alternate with paved circulation paths. Planted with bushes and trees, lawns with curved edges line the eastern and western facades. Each of the two open courts on either side of the southern entrance is shaded by a tree set in low circular planters made of the same brick as the church and chapel walls. Paving in these courts follows the curvature of the church wall.

<sup>3</sup> Gaudreau, Inc., *Descriptive Data*.

<sup>4</sup> The well known firm of J. L. Faisant and Associates assumed responsibility for structural engineering.



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### Detailed Description of Interior

There are seven distinct entrances to the church. It can be accessed from the narthex/hyphen through a double door; from both ends of the exterior southern and northern walls; and from two entries in the recessed median section of the northern facade. Entrances which are directly connected to the outside (two on the southern facade; four on the northern facade) have two sets of doors to create air locks. On the northern side, these air locks are framed by the exterior (western and eastern) walls on one side and by the back of a closet on the other side. These symmetrically placed closets open into each of the curved northern vestibules (Photograph # 6) (also referred to as "narthexes" in the architect's plan).

Curved ancillary rooms are conveniently placed between the exterior convex wall and the enclosure of the southern transept, on either side of the central entrance doors. Towards the west, one finds a storage space, the priest's sacristy, and a toilet near the center; towards the east, there is a sacristy for the choir boys and a "work sacristy" and, closer to the center, a handicapped-accessible bathroom which, in 2002, replaced a janitor's closet without altering the external aspect of this small room.

Upon entering into the church from the low northern and southern "narthexes," the impression of spatial magnitude is even more striking than one could anticipate from the outside (photograph # 7). The total absence of intermediate support and departure from orthogonal geometry contribute greatly to this impression. Covered with textured acoustical tile and trimmed with laths of dark wood, the dramatically sloped and coved hung ceilings of the "transepts" lead the eye toward the smooth dropped ceiling of the sanctuary (which was originally covered with wall paper). The contrast between the off-white, smooth surfaces of the oblique lateral walls and the curved apses, where layers of rectilinear bricks create a slightly uneven texture, is mediated by floor-to-ceiling slits of colored glass. On either end of the dropped ceiling, semi-circular recesses visually complement the curvature of the apses; the central rectangular recess houses loud speakers.

Elevated sources of illumination were intended by the architect as less distracting to the liturgy. During the day, the dropped ceiling deflects overhead light entering on four sides from vertical windows, which are concealed behind the rooftops. In addition, light streams from the clerestory glass above the apses and is filtered by the stained glass panels. Designed by the architect himself and made of industrial glass (pink, purple, blue and red) inserted in lead, the panels have alternating motifs: the first is composed of two rectangles framing a very narrow central pane of red glass; the second has two panels and includes a triangle at the base, spanning the entire width of the window.

At night or on gloomy days, drama is achieved by using an elaborate setup of artificial lights. Discretely placed but powerful projectors at the bottom, middle, and top of the hung ceilings of the transepts are accessible from galleries reached by ladders (see Plate # 4 - section). As in commercial theaters, the architect devised flood and spot lights to be lowered or raised in intensity by a rheostat, in order to create a variety of dramatic effects

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suitable for each particular moment of the liturgy. A remote control system has been added in the late 1990s, allowing the priest to change light effects directly from the altar. In addition, the architect placed microphones inside the floor of the central platform. The acoustics of the church are superb.

The unique "shell" and dramatic lighting of Our Lady of Hope were devised by the architect to enhance and complement his initial concept for an elliptical sanctuary. The ellipse was selected because it expressed "the complementary nature of the Liturgies of the Word and Eucharist" and allowed the greatest proximity of attendants.<sup>5</sup> At the very center of this elliptical platform which is raised one step (plate #5), the architect had placed a low wooden "offertory table," where at the start of the Liturgy of the Eucharist, representatives from the congregation would bring "the gifts of bread, wine, and water in procession to the celebrant"; these gifts were supposed to symbolize the "blood, sweat, and tears," "joy and sorrow" of the congregation.<sup>6</sup> In 2002, the baptismal font, originally placed in the southern hyphen, was moved to this central position. At the tips of the ellipse are two platforms (referred to as "silos" by the parishioners) espousing its contours and raised another two steps. The eastern platform hosts a lectern and ends with a continuous row of backless benches, which can also support flowers or plants. The western platform hosts the altar and a centrally located tabernacle, calling for split benches (Photograph # 8).

Furniture in the sanctuary was designed by the architect. The altar and lectern are constructed of flat slabs of white marble with veins in very pale blue-gray. Crosses, one in each corner and one at the center, are carved in the altar stone. The altar of the church as well as that of the chapel hold relics of Saint Pequatianus and other unidentified martyrs.<sup>7</sup> Shaped as a cube, the baptismal font, also designed by the architect, (photograph # 9) is made of the same marble as the altar and lectern. It is adorned with a circular copper lid, with a small cross for a handle, and by circular plaques of the same size and metal on two opposites sides. The tabernacle is sheathed with metal, its door embossed with a cluster of grapes, an ancient Christian symbol. Above the altar, a crucifix consisting of a traditional statue of the Lord and a simple, abstract cross is suspended from almost invisible wires. Its presence is rendered more dramatic by the curved brick background of the apse. This was the only figurative three-dimensional element envisioned by the architect for the entire church. In 1999, four statues of saints, which are approximately 3 feet tall and exhibit a rather garish polychromy, have been installed to frame the apses, at approximately six feet above ground. They are placed in a shallow niche that has been carved out of the original walls. In the late 1990s as well, Stations of the Cross in brightly painted wood, coming from Italy, were placed on the walls of the south transept, without entailing permanent alterations to the original structure, however. An elliptical "ambulatory" surrounds the sanctuary, allowing passage from and to the transepts. It is now blocked on its eastern side by the addition, in the late 1990s, of a pipe organ (photograph # 10) that is approximately seven feet tall. Built of ornamented, light-colored wood, the organ screen is totally out of character with the original decorative scheme. Carpeting for the sanctuary, originally blue-gray, is currently darker and patterned.

<sup>5</sup> Gaudreau, Inc., *Descriptive Data*.

<sup>6</sup> Ruane, *Our Lady of Hope Roman Catholic Church*; 12.

<sup>7</sup> Ruane, *Our Lady of Hope*, 14

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The congregation sits on either side of the sanctuary, each transept holding fifteen rows of very simple wooden pews, also designed by the architect, which rest on a tile floor. They are separated into four wedge-shaped tiers by five carpeted aisles. The floors rise slightly from the sanctuary to the entrances.

Inspired by the monastic choir assembly, the seating configuration is sometimes referred to as "antiphonal." On the north transept, the first two rows on the easternmost tier of pews accommodate a small mechanical organ. On the opposite side of the north transept, the first seats have been removed to allow wheelchair bound persons to participate in services. In 2002, pews were refinished with a slightly lighter varnish.

### The Chapel

In a less grandiose register, the interior of the chapel is also very dramatic. It is accessed from the narthex by two symmetrically placed double glass doors set approximately three feet apart, to allow space for a small organ. Two tiers of pews are divided by a pie-shaped central alley. The carpeted floor gently slopes down toward the sanctuary. On the semi-circular brick wall of the "nave" (photograph # 11 and plate # 6), the architect placed the fourteen stations of the cross in light colored wood, which are approximately one foot tall. The single-slope ceiling is covered with textured acoustical tiles, which are original. The vertical back wall is covered with red bricks up to approximately eight feet, and with textured acoustical tiles above. The lower part of this wall is divided into two symmetrical sets of two confessionals separated by a niche. Each of the four confessionals is comprised of two booths - one for the priest, one for the penitent - accessed through blind wooded doors. Since current liturgy allows administration of the sacrament of Penitence in a more conversational manner, two of the confessionals now have less compartmented interiors. The brick niches have always been home to traditionally-styled statues made of the same wood as the stations of the cross: they represent, on the eastern half, the Sacred Heart of Jesus, and on the western half, the Holy family (Jesus, Mary and Joseph), an object of devotion for married couples and parents. The four vertical glass slits interrupting the back wall and framing the sanctuary use the same color palette as in the church but the architect adopted simpler, purely rectilinear patterns. The semi-circular sanctuary (photograph #12 and plate #7) is lit from above. The altar, made of the same marble as that of the church, consists of a simple, thick slab resting on a cylindrical pedestal. Hung on the brick wall, the tabernacle features engravings of a fish and the Chi-Rho symbol (these are the first two letters of the Greek word meaning the "Anointed One," in other words, Jesus Christ).

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## 8. Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☐ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☒ **G** less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

### Area of Significance

(Enter categories from instructions)

Architecture

Religion

### Period of Significance

1967-1970

1967-1977

### Significant Dates

1967

1970

### Significant Person

(Complete if Criterion B is marked above)

### Cultural Affiliation

### Architect/Builder

William L. Gaudreau, Gaudreau and Gaudreau Architects

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

### Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey  
# \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record  
# \_\_\_\_\_

### Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository: University of Maryland, School of Architecture, Planning & Preservation



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### Summary Statement of Significance:

Providing a colorless neighborhood with a monumental anchor, Our Lady of Hope, completed in 1970, is the most radical architectural embodiment of the precepts of the Vatican II council to be found in the mid-Atlantic region making it significant under Criterion C. It also symbolizes the important changes in the democratization of Catholic worship which the Vatican II Council, convened by Pope Paul VI from 1962-1965, institutionalized, making it significant under Criterion A as well. On the one hand, Our Lady of Hope holds a unique position in the history of modernist church design in Maryland, as it reflects the intensely personal response to liturgy and spirituality of its designer, William L. Gaudreau, who assumed leadership among architects approved by the Archdiocese of Baltimore. On the other hand, it bears witness to a period when clergymen and architects on either side of the Atlantic Ocean looked for ways to liberate Catholic worship and church design from past conventions. Because of its architectural distinction and its dramatic embodiment of Vatican II reforms, Our Lady of Hope qualifies for designation even though it is under 50 years old.

William Gaudreau's liturgical and formal experiment needs to be placed, first, in its local historical and architectural context, second, in context of the body of work by the Gaudreau firm, and third, within the larger framework of Modernist Catholic design.

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### Resource History and Historic Context:

#### History of the parish, commission and design process

Our Lady of Hope Parish was established in 1967, with the merging of St. Adrian and St. Mildred, two missions that St. Rita in Old Dundalk (established 1922) had set up in 1942 in the Inverness and Gray Manor districts (respectively). With the influx of more people in the area close to the Bethlehem Steel Mills, coupled with a strict rationing of gasoline and the lack of bus transportation, the need of a church in the Inverness and Gray Manor sections of Baltimore County became imperative.<sup>8</sup>

Mass was first offered at an Air Raid Warden's Post. Local life seems to have revolved in great part around fund-raising events - bingo parties, ice cream festivals, oyster roasts and spaghetti suppers - for the missions. As a result, in 1944, St. Adrian and St. Mildred were able to build modest red brick structures, divided in equal part between a church and a social hall. In 1948, Thomas B. Zinkand was appointed by Archbishop Keough as Pastor for both parishes. At that time, 185 persons were attending Sunday services. Four years later, as Dundalk's northern suburbs expanded and Bethlehem Steel (where 90% of employed parishioners worked) prospered, mass was attended by 1,600 persons.<sup>9</sup> The Our Lady of Hope congregation was multi-ethnic, a mix of Polish, Czech and Italian—the kind of ethnic backgrounds that favored a rich Baroque-style church. In the neighborhoods adjacent to OLH, 40% of the population was Catholic and predominantly blue collar. By 1949, Father Zinkand was actively looking for land to build a school, which he put in charge of the School Sisters of Notre Dame. On September 5, 1950, he was able to buy 22 acres on Lynch Road near Wise Avenue for \$30,000. Final plans for a structure including 18 classrooms and a large multi-purpose hall were prepared in 1952 by Gaudreau and Gaudreau. Ground was broken in March, 1953, and the first mass celebrated in the hall on April 11, 1954. Archbishop Keough named the new school and convent Our Lady of Hope, as it closely paralleled his own motto "Maria Spes Nostra" ("Mary our Hope").

As Marylanders populated the new suburbs in the 1950s and 1960s, a period of intense construction of religious structures ensued. Dundalk's economy was healthy in the 1960s, enabling Father Zinkand to raise funds for a large church. At the time, pastors could go directly to any architect accredited by the Archdiocese and were not seconded by a building committee. The commission came to William Gaudreau's father and older brothers and they put it in his hands. There was no need for a social hall since one already existed in the school. And there were no major budget constraints, of the kind which led many Maryland parishes to adopt the safe but rather

<sup>8</sup> History of St. Mildred's & St. Adrian's Parishes.

<sup>9</sup> History of St. Mildred's & St. Adrian's Parishes.

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tired formula of the "A-frame."<sup>10</sup> In William Gaudreau's own words, "everyone was going to church" and "contributed."<sup>11</sup>

Many parishioners walked to service from different directions, a fact William Gaudreau perfectly addressed with multiple entries. Although it was less automobile-dependent than most suburban churches built at the time, Our Lady of Hope was designed with its low density, rather non-descript flat surroundings in mind. Under such circumstances, "situated modernism," responding to pastoral or wooded settings and to pre-existing landmarks<sup>12</sup>, would have carried little relevance. In a recent interview, William Gaudreau fondly reminisced about his thought process, which he deemed "so logical." He began establishing a parti by designing a schematic plan, then proceeded to "evolve the exteriors." He thought that a "big bold form" that "said assembly" would "express worship" best. He was aiming for a "contrast of spaces" that would say "this space is different—it is a church." The form he chose for the church "expressed a gathering," the metaphor of "swelling up". He tried to achieve an "uplifting" ambiance for the celebration. The church was designed to express "the spirit of celebration;" the chapel in "a more quiet tone" was an "intimate enclosure" conducive to meditation.<sup>13</sup>

His Eminence Lawrence Cardinal Shehan headed the Archdiocese of Baltimore from 1961 to 1974 (he was elevated to Cardinal in 1965). According to William Gaudreau, Shehan was rather allergic to radical departures from tradition. But Monsignor Zinkand and his successor Reverend Charles H. Quinn<sup>14</sup> endorsed Gaudreau's project. Gaudreau made several public presentations to the parish, and though not all of the parishioners were happy with the design, they followed by their leaders. A major force behind the selection of a very modern design was the support of the Archdiocesan Commission on Ecumenism, a group of priests involved with parish construction (some were his former high school classmates). Among them were Monsignor Joseph M. Nelligan, a close associate of Cardinal Shehan, and a leader in liturgical reform, who, in 1964, had commissioned William Gaudreau to restore and modernize the Church of the Immaculate Conception in Towson. Others included Monsignor Porter White and Father Charles Riepe, a specialist of liturgy who had been in Rome and helped translate Vatican II documents into English.

Our Lady of Hope has never ceased to be a provocative, extraordinary design, which intrigues and excites the imagination. It received an award from the National Interfaith Conference on Religious Architecture in 1975 and it was the object of a long article in *The Catholic Review*, the official organ of the Archdiocese of Baltimore, which regarded it as "awesome" as the ancient pyramids of Mexico.<sup>15</sup> Our Lady of Hope remains a

<sup>10</sup> Although many of these exteriors were banal and poorly detailed, they opened up to lofty interiors, lit by colored glass, sometimes offering good design surprises.

<sup>11</sup> Gaudreau interview.

<sup>12</sup> And was so brilliantly illustrated by Pietro Belluschi in his Church of the Redeemer (1954-1958) in Baltimore.

<sup>13</sup> Edward Gray, an associate architect, collaborated with William Gaudreau to refine the character and detail of the design. Gaudreau interview.

<sup>14</sup> Quinn, 1917-2002, headed the parish from 1967 to 1992.

<sup>15</sup> Perseghin, "Strong impact on spirit"; A-12

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lively parish<sup>16</sup>, although the elliptical sanctuary is rarely used for anything other than religious ceremonies. The church and chapel are maintained with great care and pride. In an interview, one parishioner mentioned that she likes the antiphonal seating configuration because "it is nice to be able to see faces instead of the back of everyone's head." She said she sometimes waves at people sitting across from her and feels that this seating configuration reinforces a sense of community and friendship.<sup>17</sup> Three years ago, before Father Ward took the reins of the parish, the previous pastor had a plan to reconfigure the church by an architect. Parishioners met and voted against any major redecorating and alteration.<sup>18</sup> At a time when the great leap forward brought by Vatican II seems to lose its hold on collective memory, the desire of the present pastor and parishioners to add more traditional art to the original scheme is characteristic of the current anti-modernist backlash among Catholic priesthood and laity alike.

### The Office of Gaudreau

At the time it was selected to design Our Lady of Hope, The Office of Gaudreau, as it was officially named from 1964 to 1968 (Gaudreau, Inc. was the subsequent title) was one of the largest and most prolific firms in Baltimore, and consequently in the entire state of Maryland. It was not the kind of office that made headlines in architectural magazines. Nonetheless, the Gaudreau firm played a key role in Maryland's post-World War II architectural scene, as it maintained a distinguished track record at the service of local institutions. The firm still exists, employing today grandchildren of its founder, Lucien Ernest Damien Gaudreau (New Bedford, Massachusetts 1887-Towson 1977). A New England native, Lucien E. Gaudreau studied at the Franklin Technical Institute in Boston and worked as a civil engineer in the Rockies around 1910. He came back to Boston to work for Maginnis and Walsh, then America's most prominent designers of Catholic churches. Lucien Gaudreau moved to Baltimore in 1919 to supervise new work at St. Mary's Seminary on behalf of Maginnis and Walsh, taking classes at Johns Hopkins University and the Maryland Institute of Art. He started establishing fruitful contacts with the Archdiocese of Baltimore and learned how to, in his son William's own words, "work the crowd" in parishes. As a result, his firm, founded in 1927, slowly but surely began holding a quasi-monopoly on Catholic-related design work in and around Maryland's largest city. Lucien Gaudreau also taught history of architecture at Loyola College, was President of the Maryland Society of Architects in 1938-40, and Secretary of the Baltimore Chapter of the AIA in 1940. In 1950, he was appointed to the board of directors of the National Conference of Christians and Jews and, in 1956, to the presidency of the Building Congress and Exchange of Baltimore. He was named a Papal Knight of St. Gregory the Great in 1963 and retired from practice five years later.

In the 1930s, work was very limited for Maryland architects and Lucien Gaudreau's firm maintained a rather low profile, producing competent but traditional residential and institutional designs. The office closed in 1940, and Lucien Gaudreau served as rent director for the Office of Price Administration for the Baltimore area and later the

<sup>16</sup> See their web site: <http://www.ourladyofhope.org/>

<sup>17</sup> Thorpe interview.

<sup>18</sup> Thorpe interview.



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entire state of Maryland. When it reopened in 1944, the firm's name was changed to Gaudreau & Gaudreau as Lucien's eldest son Paul (Braintree, Mass. 1914- Baltimore 1995) was made partner. Lucien Gaudreau had five sons, and one daughter, who became a nun. After secondary school at Calvert Hall, Paul received a B.Arch (magna cum laude) from Catholic University in 1936. He spent World War II working for the U.S. Army Corps of Engineers and helped design air bases in Alaska. In 1954, Paul helped launch the architectural night program at McCoy College, affiliated with Johns Hopkins University, which played a major role in training draftsmen and designers in the absence of an accredited program in the state of Maryland.<sup>19</sup> In the 1950s, Paul Gaudreau achieved professional prominence at the local and state level, as a member of the Baltimore City Architectural Review Board for the Downtown Civic Center Plaza, the Baltimore County Planning Board, Chairman of the Maryland Architectural Review Board, and President of the Baltimore Chapter of the American Institute of Architects in 1958. He retired from the family firm in 1975. Thomas Gaudreau (born Baltimore 1927), who received a B.A. in Business Administration from Johns Hopkins University in 1950 and took evening courses in architecture at McCoy College, also joined the firm. His brother David left the firm in 1961 to form his own contracting firm.

After World War II, in addition to church work, the Gaudreau firm took a very active part in local school construction and extended its reach to the Talbot and Harford Counties public school districts. Designed for the most part by Thomas Gaudreau, the firm's educational work of the 1950s and 1960s is generally of very high quality, displaying a tempered modernity, harmonious balance of masses, and great flare for mixing materials. It built nearly a dozen public elementary schools; those in Baltimore County included Loch Raven (1946), Rodgers Forge (1951) and, in the mid-1950s, four establishments with identical plans but different exteriors: Berkshire in Dundalk, Hawthorne in Middle River, Oakleigh in Loch Raven, and Perry Hall. Near Our Lady of Hope, the Gaudreau firm designed Sollers Point High School (1952). Commissions for Catholic elementary and secondary schools were also numerous, including the innovative John Carroll High School in Bel Air (1963). Religious or secular higher education became also a specialty of the office, with large commissions from the College of Notre Dame and Morgan State College, and in the 1970s for Essex Community College and UMBC. In association with Caudill Rowlett Scott (CRS) of Houston, Gaudreau Inc. issued in 1970 a Program and Campus Plan for Maryland State Colleges.

In and around postwar Baltimore, the health facility field was the quasi-monopoly of Edmunds and Hyde. Despite this, the Gaudreau firm designed the Surgical Pavilion at the Crownsville State Hospital (1956). It was also responsible for the ill-fated and now demolished Lexington Terrace project (completed 1956) for the Public Housing Authority of Baltimore City. In the late 1950s, the office designed two small and elegant International Style office buildings in Downtown Baltimore for the Augusta Building and Loan Association, (418-420 North Howard Street, now demolished,) and for the brotherhood of Railway Clerks. A far-ranging involvement with the Baltimore County Court House in Towson resulted in two additions (1955 and 1965) and a new, large, rather brutalist, structure (1969-74, Pietro Belluschi, consultant). In Annapolis, Gaudreau Inc. designed the Maryland

<sup>19</sup> The School of Architecture at the University of Maryland opened in 1968.

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State Courts Building (1969) and the Natural Resources Complex (1971). After 1970, the firm moved into the design of scientific corporate communities and technology industries. They currently have a national clientele, design corporate campuses for companies performing genome research, and do a lot of adaptive re-design.

### William L. Gaudreau and church architecture

In his own words, William Gaudreau, born in Baltimore in 1931, "grew up with Rambusch," the famous manufacturer of liturgical art and lighting. Since childhood, he navigated in the world of architecture. He was the "beneficiary" of all the contacts established by his father and older brother. He left Baltimore in 1949 to go to the University of Notre Dame, where he received his B.A. (in Philosophy) in 1953 and his Bachelor of Architecture degree in 1959. Selecting a midwestern university was certainly a sign of independence in Baltimore, still a "very parochial architectural city" with a small group of practitioners, who overwhelmingly had studied in Northeastern schools. Studying philosophy before embarking on a professional design degree helped him acquire "a nice thought process" and he remains convinced of the usefulness of a preliminary liberal arts education that "transcends architecture" and helps consider design as a "metaphor". The match between Gaudreau and Notre Dame, a very progressive school in matters of design, was quite ideal. In the 1950s, there were few architecture programs offering a better training in ecclesiastical design<sup>20</sup>. The dean, Frank Montana, in whose office Gaudreau worked regularly while in school, designed many Catholic churches. History courses taught by Austria-born Ernest Brandl marked profoundly William Gaudreau's understanding of architecture and his approach to design, which factors in social, political, and economic influences. Paul Grillo, a Frenchman who was a "tough critic" and urged students to "be bold," supervised Gaudreau's thesis, which was a non-traditional church design for our Lady of the Fields in Millersville, a project on which the Gaudreau office was working at the time (1958). Mr. Gaudreau recalls that his thesis design was in stone and reminiscent of Ronchamp in its shape and entry process, and was far too radical to be considered by a Maryland parish! William Gaudreau was able to enter the Rambusch prize for a church related-design or object but as a married student with three children, could not to take advantage of the scholarship he had received to go study liturgical architecture in Ireland. He first crossed the Atlantic Ocean when he was 40 years old.

William Gaudreau began working for the family firm in 1958, designing practically all its churches until the early 1970s and becoming a partner in 1966.<sup>21</sup> From 1961 to 1967, he taught design at McCoy College and from 1968 to 1971, served on the Baltimore County Board of Architectural Review. A practicing Catholic, well versed in the history of ecclesiastical architecture, he became very involved in organizations promoting progressive church design. He attended events organized by the National Liturgical Conference, based in Washington, D.C. When this national Catholic organization of lay people and clergy, advocating the renewal and promotion of contemporary worship met in Baltimore in the late 1960s, he was commissioned to transform the old Convention Center into a place for liturgical assembly. William Gaudreau was also active in the newly formed multi-denominational Guild for Religious Architecture, which published the magazine *Faith and Form*. He sat

<sup>20</sup> Doordan. "The Golden Chain: The Kervick-Montana Years."; 37-47.

<sup>21</sup> Thomas Gaudreau designed St. Paul's Evangelical Lutheran Church (1952) in Baltimore County.

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on its board of directors from 1966 to 1972. A major concern of his, and a key factor for understanding his design for Our Lady of Hope, was to avoid the "confusion of expression" between collective celebration and personal meditation. William Gaudreau believes that that "liturgical communication" should be achieved in clear ritual, if necessary with the help of liturgical consultants. If mass is not "choreographed" the correct way, it becomes "a non-communicative" ritual. Thus its setting and staging are crucially important. William Gaudreau also favors abstraction over realism in religious art, which should never upstage the liturgy and distract the congregation: in particular, he considers a glass wall behind the altar as a "disastrous" theatrical backdrop to the celebrant.

In the 1960s, William Gaudreau designed several large Catholic churches in and around Baltimore, all with monumental exteriors of unadorned, dark red brick, and with very few windows. Each commission presented an opportunity for formal exploration and personal expression. St. Matthew's (designed 1961, completed 1964) on Loch Raven Boulevard still featured a traditional elongated nave, which William Gaudreau would subsequently decry as "disasters for worshipping" and compare to "bowling alleys." But the uncompromisingly modern detached steeple and the giant crucifix inserted in the floor-to-ceiling entrance foreshadow the drama of Our Lady of Hope. In Aberdeen, Saint Joan of Arc (1964) presented itself as a stark cubic form of dark brick placed on an elevated concrete plaza with a heroic scaled statue of Joan of Arc. Its formal setting can be seen as a precursor to William Gaudreau's site concept for Our Lady of Hope, with a compact seating arrangement and a polygonal, stepped platform for the sanctuary. An air conditioned church with another exterior crucifix, St. John the Evangelist (1964) in Severna Park, for which William Gaudreau received a Craftsmanship Award from the Baltimore Building Congress in 1965, had a Greek Cross plan. Three hundred persons could sit on three of the arms, separated from the central sanctuary by diagonal piers and slender communion rails; spotlights encased in the dark ceilings enhanced the theatrical focus on the free-standing altar. At Our Lady of Perpetual Help (1967) in Woodlawn (1967), the rectilinear pews adopted a U-shape configuration; topped by a skylight, the baptismal font was located at the very center of the unobstructed square-shaped interior.

### Modern Catholic Architecture Comes of Age

In the late 1960s, Our Lady of Hope was, in its designer's own words "outside of the norm" of Catholic church design in Maryland, but its novel aspect was also the outcome of decades of explorations on both sides of the Atlantic Ocean. Departure from tradition did not originate with Vatican II, but traces its roots to late 19<sup>th</sup> century Europe, when architects began using modern building methods and materials - metal and concrete in particular - to lower costs while creating memorable silhouettes and grand, airy interiors. Examples of these trends are, in Paris, Anatole de Baudot's Saint Jean de Montmartre (1894-1905) and in the suburbs of the French capital, Auguste Perret's Notre Dame du Raincy (1924). Another step was taken when architects and priests, considering that basilican plans were too hierarchical and created sight line obstacles, explored the aesthetic, spiritual, and functional potentials of centralized layouts. Leading this trend was German architect Dominikus Böhm, whose Church of St Engelbert in Rielh (1930) was "the first modern Catholic church freed from the tyranny of the rectangular plan" and "to exploit the perfect circle as a plan for a democratic church, a body for



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truly corporate action, the circle being the traditional symbol of togetherness and wholeness, of God himself.”<sup>22</sup> In the early 1960s, fan-shaped or circular plans spread to Maryland. For instance, in its February 1961 issue, *Potomac Valley Architect* published three projects under the title “Religion in the Round.” Two were for Catholic churches: Koenig-Bagley-Soule’s St. Michael’s in Annandale, Virginia, and Walton and Madden’s Immaculate Conception of Mary in Lexington Park, Maryland.

The “less is more” aesthetic and glass architecture of Ludwig Mies van der Rohe, as expressed in his Chapel at the Illinois Institute of Technology in Chicago (1952), made few converts among designers of Catholic churches. More prevalent was the idea that a religious structure should claim unashamedly its spiritual purpose and distance itself from secular typologies, which were becoming more standardized and sanitized. Monumental, animated exteriors and dramatically lit, but self-contained, interiors were popularized by such canonical examples as Oscar Niemeyer’s Chapel of St. Francis of Assisi (1943), Pampúlha, Brazil; Le Corbusier’s Notre Dame du Haut (1955) in Ronchamp, France, whose main tower may have served as a precedent for the steeple/sanctuary of the chapel at Our Lady of Hope; Marcel Breuer’s St. Francis de Sales (1961-67) in Muskegon, Michigan; and Giovanni Michelucci’s Church of St. John the Baptist (1964) in Florence, Italy.

In the mid-1960s, what can be characterized as an architecture of tall roofs, skylights, and brick or stone walls began affecting the design of lesser known, but equally dramatic, Catholic suburban churches. Our Lady of Hope belongs to this loosely knit stylistic family, which enjoyed good press coverage and recognition among progressive clergymen and design professionals around 1970 but has yet to be the object of a contextualized scholarly study. Other “family members” include St. Margaret of Cortona, in Columbus, Ohio, by Pietro Belluschi, the Church of the Resurrection in Wallingford, Connecticut (Russell, Gibson and von Dohlen),<sup>23</sup> St. John the Evangelist Catholic Church in Hopkins, Minnesota (PDA Architects and Planner),<sup>24</sup> The Holy Name Church, Watertown, South Dakota (The Spitznagel Partner Inc. 1966-1970),<sup>25</sup> and Saint Mary’s Church in Red Deer, Alberta, Canada (Douglas Cardinal).<sup>26</sup>

### Our Lady of Hope as “Postconciliar Church”

To be complete, this significance statement must analyze how, in addition to 20<sup>th</sup>-century Modernist design theories, the architecture of Our Lady of Hope translates new ideas about liturgy, which Vatican II (1962-65) helped institutionalize. Bringing to Rome priests, secular experts, representatives of the laity, and even non-Catholics from all around the world, this council was summoned by Pope John XXIII and pursued by Pope Paul

<sup>22</sup> Heathcote and Spens. *Church Builders*, 27, 34.

<sup>23</sup> *Liturgical Arts* 37 (February 1969), 56-57

<sup>24</sup> *Faith and Form* 1 (January 1968), 12; also published in *Progressive Architecture* 49 (January 1968), 104-105, as it received an award from this magazine.

<sup>25</sup> *Liturgical Arts* 39 (February 1971), 42-43.

<sup>26</sup> *Liturgical Arts* 39 (February 1971), 44-45.



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VI. The Catholic Church's "sense of its own relevance and contemporaneity" was expressed in the Pastoral Constitution on the Church in the Modern World (1965), "which challenged the faithful to act as agents of God's love, compassion and grace in a world traumatized by sweeping cultural and technological change."<sup>27</sup>

Vatican II undertook to modernize the whole Catholic Church, reassess its spiritual and social significance in the contemporary world through greater involvement of the laity, and renovate its liturgy, abandoning Latin for vernacular languages. One of its major documents, the Conciliar Constitution on Sacred Liturgy (Sacrosanctum Concilium, 1963), addressed issues related to the sacred arts. Article 34 advocated "noble simplicity" in liturgy and declared that services should be "short, clear and unencumbered by useless repetitions"; another section of the Constitution encouraged "noble beauty rather than mere sumptuous display" in churches.<sup>28</sup> Already implemented in progressive designs but somehow "legalized" by Vatican II, the spatial change that triggered all others was the 180° rotation of the altar, in order for the celebrant to face the congregation. The treatment of the altar as a three dimensional object was accompanied by the elimination of "architectural elements that previously fractured the worshipping body," in particular altar rails for communion, chancel screens, and elongated nave spaces.<sup>29</sup> To assure close contact between the celebrant(s) and the audience, centripetal, as oppose to linear, seating was encouraged. William Gaudreau first experimented with antiphonal seating when he was asked to reconfigure the Chapel of the Jesuit Retreat Center at Manresa-on-the-Severn near Annapolis in 1966 (since demolished), which became one of several liturgical plan precursors to Our Lady of Hope. He "took all the pews out", "put three banks facing each other" and installed "a beautiful tapestry" where the altar was previously located.<sup>30</sup> In addition, Vatican II reinstated the importance of the baptistry in the church, which is abundantly evident in Our Lady of Hope.

Coincident with William Gaudreau's evolution of liturgical design concepts in the 1960s, his parti for Our Lady of Hope supports the suggestions found in Louis Bouyer's *Liturgy and Architecture* published by the University of

<sup>27</sup> DeSanctis, 18.

<sup>28</sup> DeSanctis, 98.

<sup>29</sup> DeSanctis, 32.

<sup>30</sup> William Gaudreau spoke about this experiment on television (Channel 45, "Good News", 196x), and the design was on display at the National Liturgical Conference. Movable seating to accommodate spatial flexibility was also a popular solution at the time, which William Gaudreau adopted at the Community Center (1969) for the Parish of the Resurrection of Our Lord in Maryland City.

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Notre Dame Press in 1967. This theologian recommended "an organization of the building (...) which leads toward the altar but does not stop at it, which points beyond it at some cosmic and supra-natural perspective" in order "to convey the sentiment of holy infinity."<sup>31</sup> Bouyer favored sanctuaries in "the shape of an ellipse, not too lengthy, with the lectern and the seat at both focuses of the ellipse on a single *Bema*."<sup>32</sup> He regarded the lectern for the Liturgy of the Word as the "most sacred place in the church after the altar itself."<sup>33</sup> As part of a "rite of entrance", the baptistry should be either a separate building near the entrance of the church or situated in a distinct atrium leading to the church."<sup>34</sup>

Despite obvious visual qualities, other postconciliar churches designed by Maryland architects in the late 1960s are less original and do not reflect as comprehensive a thought process. These include Johnson and Boutin's St. Catherine Labouré in Wheaton, John Sullivan's St. Nicholas in Laurel, and Gerard Adams Baxter's St. Margaret in Bel Air. William Gaudreau had an exceptionally "clear sense" of why he designed our Lady of Hope and the church, in turn, projects an optimistic and self-confident image of Catholicism during the post-conciliar period.

<sup>31</sup> Bouyer, 95.

<sup>32</sup> Bouyer, 98

<sup>33</sup> Bouyer, 100

<sup>34</sup> Bouyer, 121.

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- Schiffer, Theresa (Our Lady of Hope archives). Interview with Isabelle Gournay and Mary Corbin Sies, January 2003.
- Thorpe, Shirley. Interview with Isabelle Gournay, February 2003.

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## 10. Geographical Data

Acreage of Property 22.0 acres

### UTM References

(Place additional UTM references on a continuation sheet)

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

☐ See continuation sheet

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

## 11. Form Prepared By

name/title Isabelle Gournay and Mary Corbin Sies

Organization University of Maryland, School of Architecture, Planning & Preservation date 1-31-05

street & number School of Architecture, University of Maryland telephone 301.405.6284

city or town College Park state Maryland zip code 20742

## Additional Documentation

Submit the following items with the completed form:

### Continuation Sheets

#### Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

#### Photographs

Representative **black and white photographs** of the property.

### Additional Items

(Check with the SHPO or FPO for any additional items)

## Property Owner

(Complete this item at the request of SHPO or FPO)

name Archdiocese of Baltimore, Division of Facilities Management

street & number 320 Cathedral Street telephone 410-547-5366

city or town Baltimore state Maryland zip code 21201

**Paperwork Reduction Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et. seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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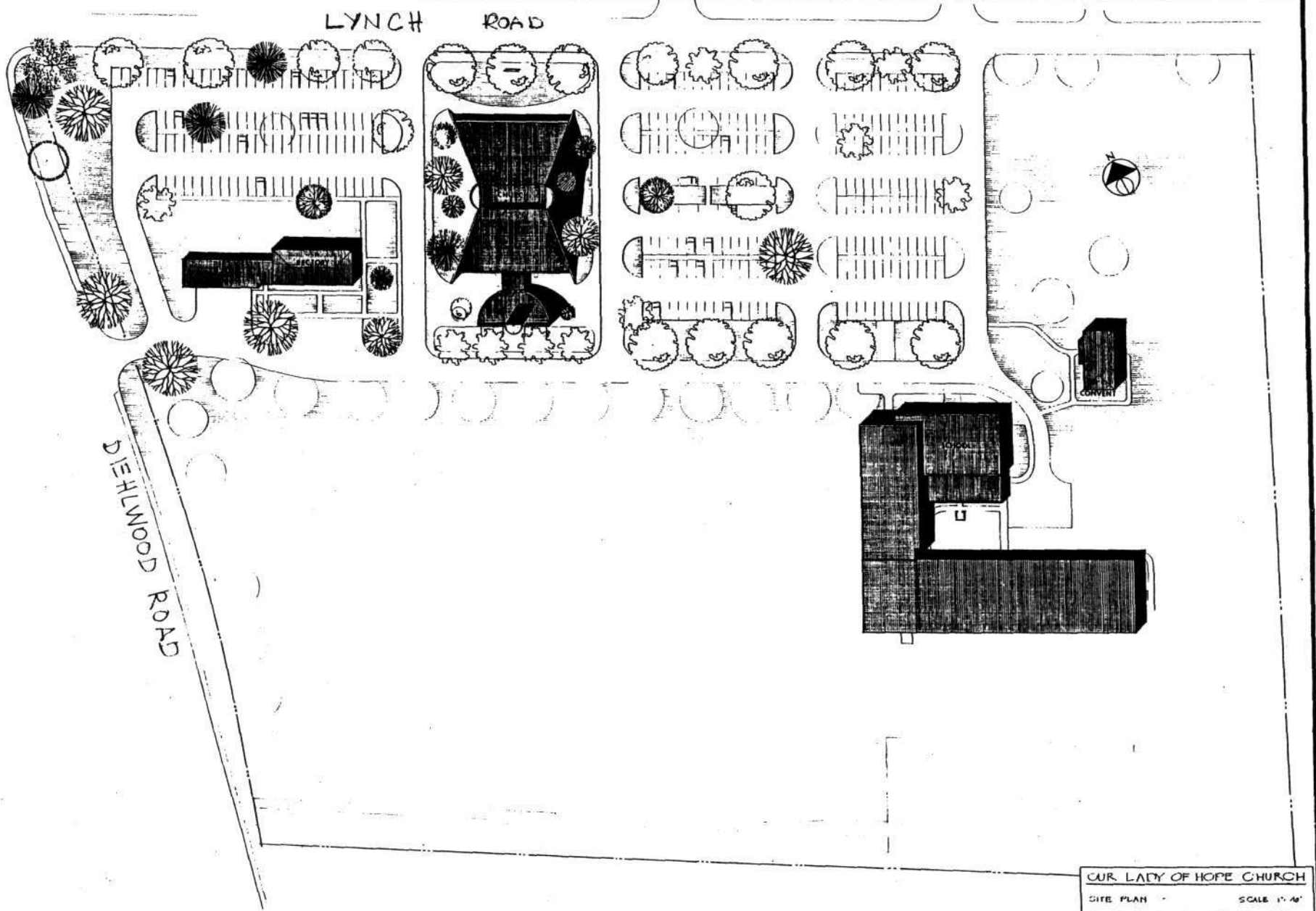
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### Verbal Boundary Description:

The boundary for the property is the identical to that as defined on the tax map and parcel.

### Boundary Justification:

This boundary defines the historical property as well as the present day site of the congregation.



OUR LADY OF HOPE CHURCH  
 SITE PLAN SCALE 1" = 40'  
 REVEREND CHARLES H. QUINN - PASTOR  
 THE OFFICE OF SAUDREAU ARCHITECTS

Plate 1 Our Lady of Hope, 1727 Lynch Road, Dundalk, Baltimore County, MD  
 Site of the Parish Complex, undated (c. 1968), Photograph  
 Source: William Gaudreau BA-3174



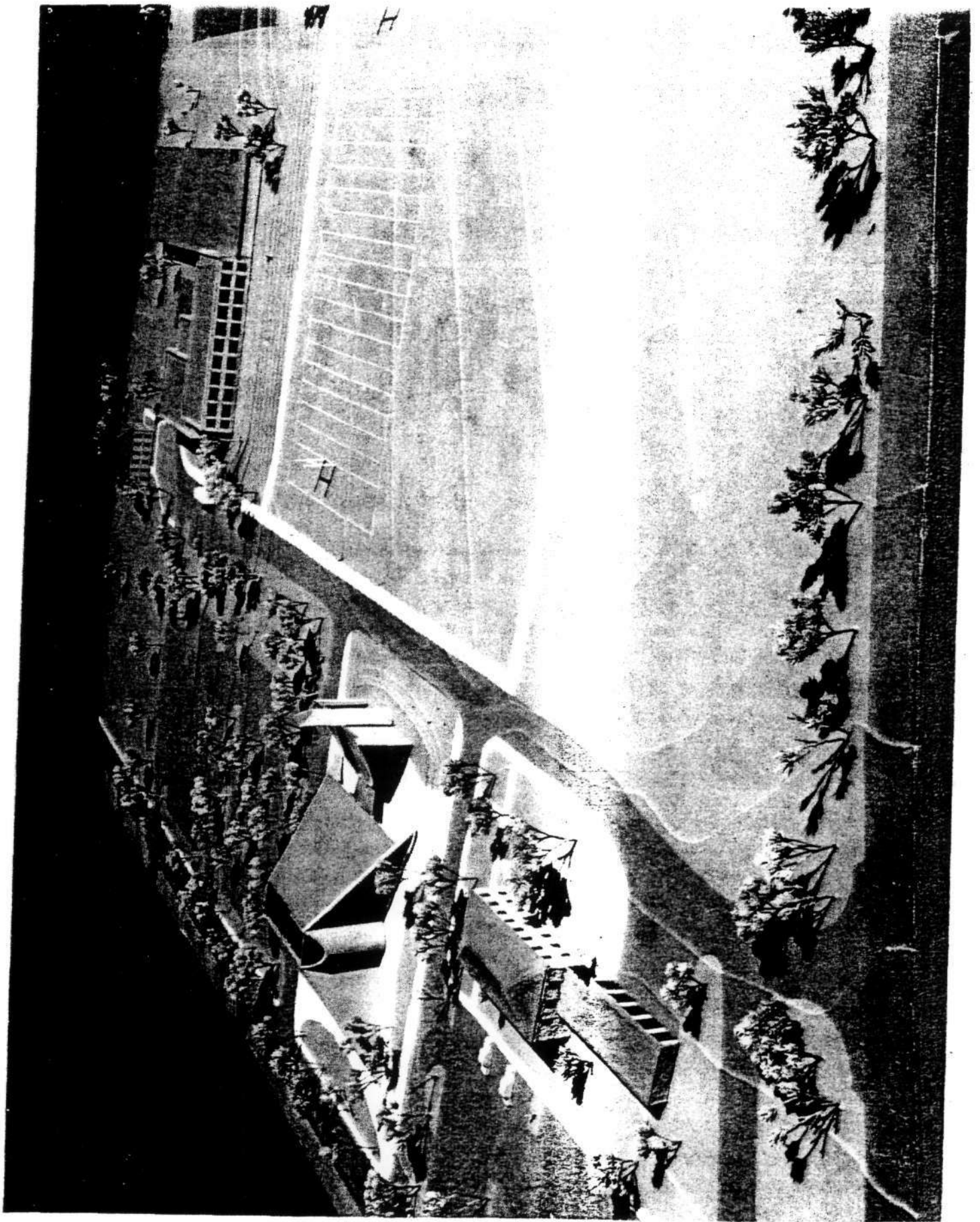
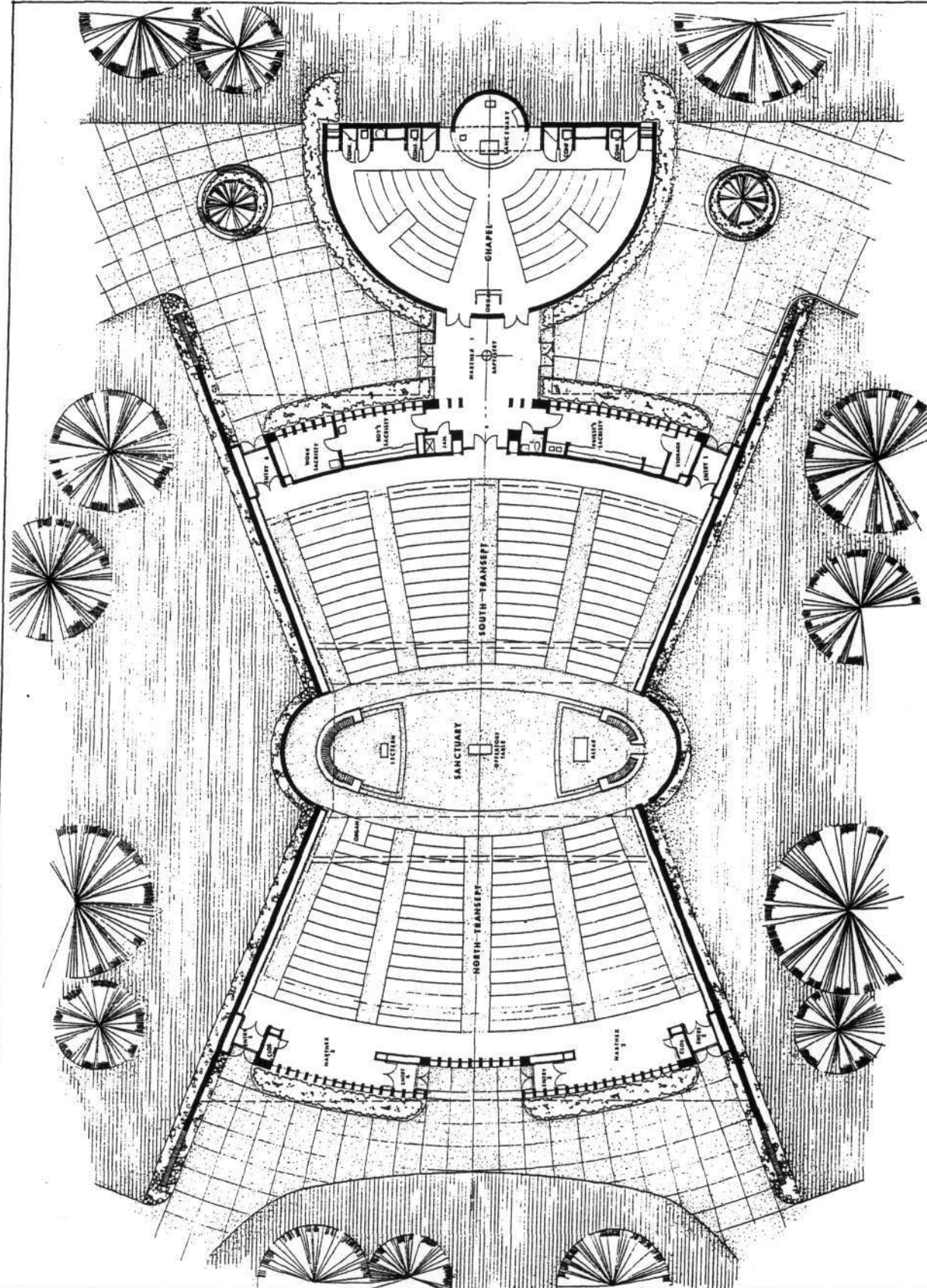


Plate 2 Our Lady of Hope, 1727 Lynch  
Road, Dundalk, Baltimore County, MD  
Model of the Parish Complex, undated (c.  
1968) Photograph  
Source: William Gaudreau BA-3174

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12-20

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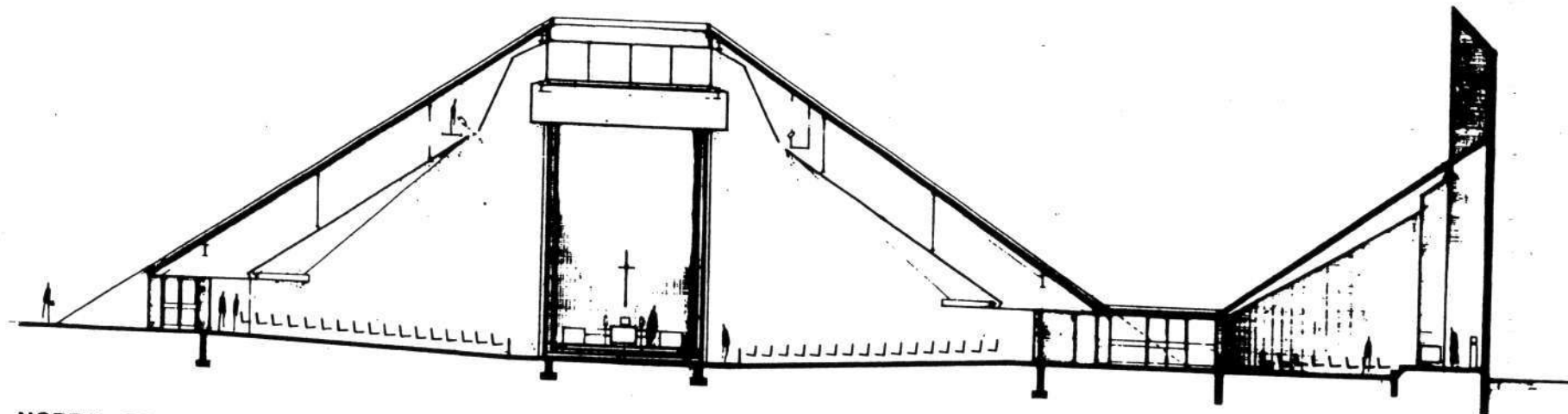
# OUR LADY OF HOPE CHURCH

BALTIMORE COUNTY, MARYLAND  
THE OFFICE OF GAUDREAU-ARCHITECTS

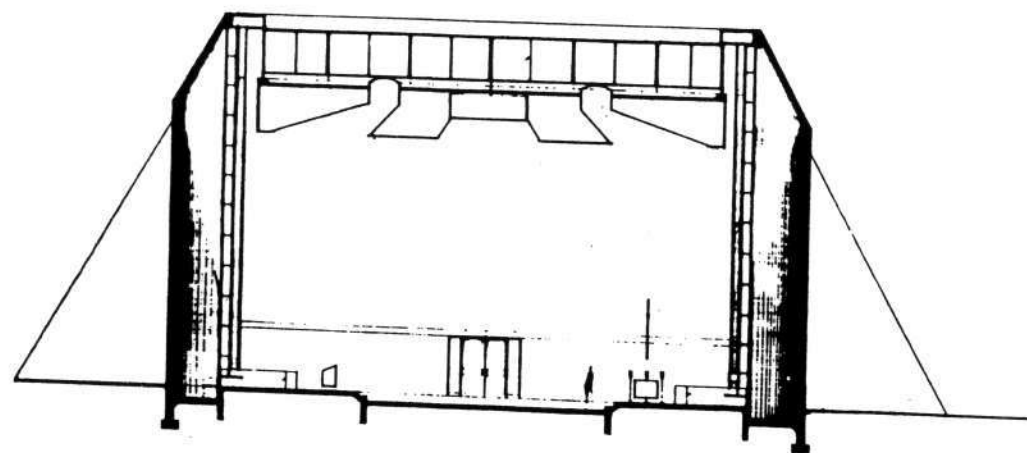
REV. CHARLES H. QUINN, PASTOR

Plate 3 Our Lady of Hope, 1727 Lynch Road, Dundalk, Baltimore County, MD  
Plan, undated (c. 1968)  
Photograph  
Source: William Gaudreau RA-2111





NORTH - SOUTH SECTION



EAST - WEST SECTION

**SECTIONS**  
 SCALE 0 5 20 40

BA-3174

BA-3174

**Plate 4**

Our Lady of Hope, 1727 Lynch Road, Dundalk, Baltimore  
County, MD

Sections, undated (c. 1968)

(top: longitudinal over church and chapel/North-South; bottom:  
transverse over center of church sanctuary/East-West)

Photostat

Source: William Gaudreau

1015-4

BA-3174

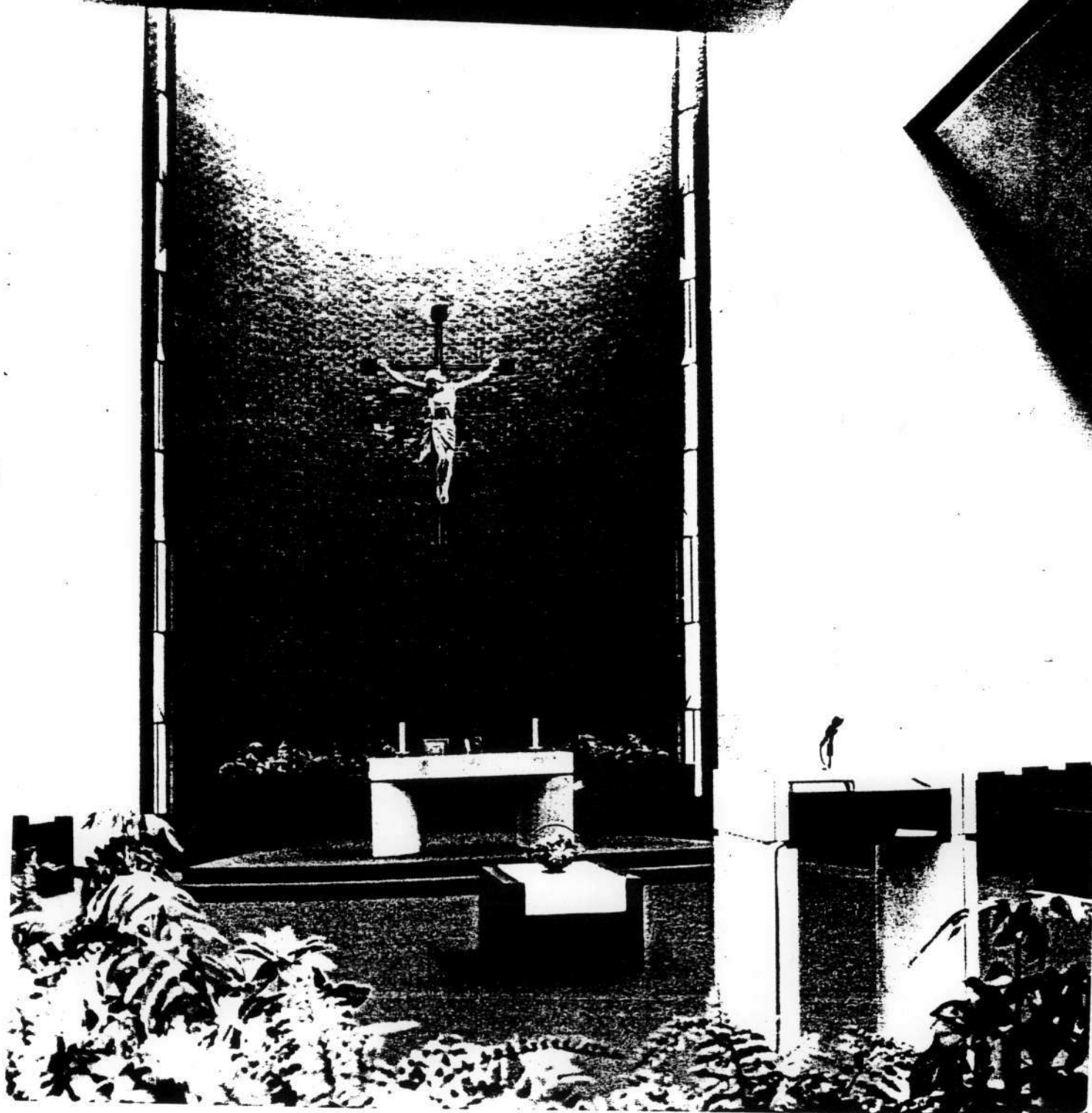
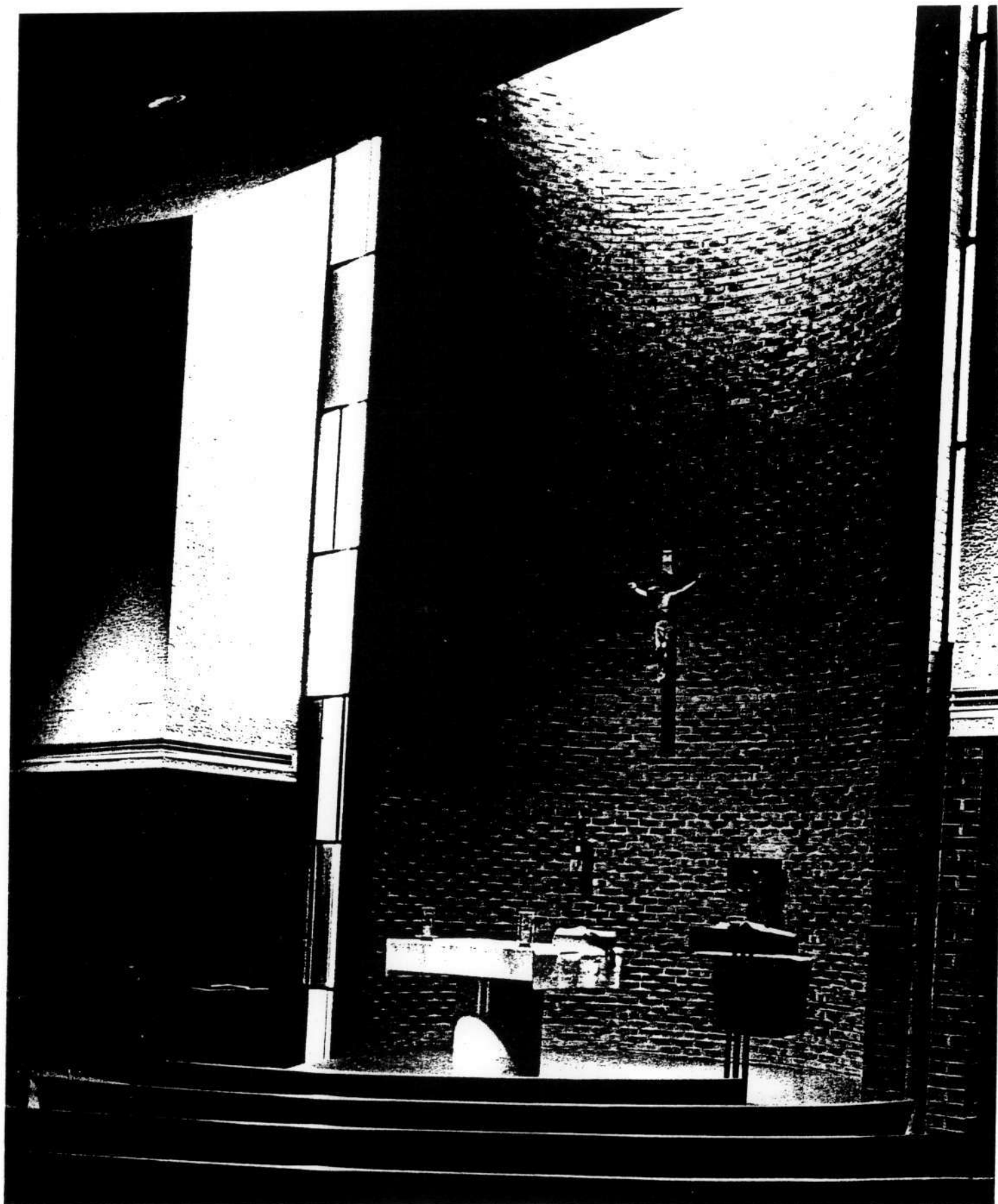


Plate 5 Our Lady of Hope, 1727 Lynch Road, Dundalk, Baltimore County, MD  
Interior view of church and sanctuary  
Photograph, undated (c.1970)



BA-3174  
Plate 6 Our Lady of Hope, 1727 Lynch  
Road, Dundalk, Baltimore County, MD  
Interior view- chapel- eastern side  
Photograph, undated (c. 1970)  
Source: William Gaudreau



**Plate 7** Our Lady of Hope, 1727 Lynch Road, Dundalk, Baltimore County, MD. Site of the Parish Complex, undated (c. 1968); Interior view- chapel- sanctuary; Photograph, undated (c. 1970), Source: William Gaudreau BA-3174





Plate 5  
Our Lady of Hope  
Dundalk, Baltimore County, MD  
USGS: Middle River, MD, 1998  
1: 24000

1 460 000 FEET 73 27'30" 75  
USGS: Middle River, MD 1998 1:24000



Our Lady of Hope

1727 Lynch Road

Dundalk, MD

Baltimore County, MD

BA-3174

Isabelle Gournay

January 2003

Maryland Historic Trust

apartments on Lynch Road, diagonally  
across the northern facade of Our Lady of  
Hope

#1





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2

Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

Isabelle Gournay

January 2003

Maryland Historic Trust

View of the Rectory, Our Lady of Hope Parish

#2



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Our Lady of Hope

1727 Lynch Road

Pundak, MD

Baltimore County, MD

Isabelle Gournais

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View of the School, Our Lady of Hope Parish

#3





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Our Lady of Hope Parish  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

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Exterior view - church + chapel seen from the  
South East, showing the South  
#4 and East facades



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5

Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

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Exterior View - Church seen from North West

#5





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6

Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

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Interior view of the Church - northeastern  
entrance door and narthax

#6



BA-3174-7

Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

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Interior View of the Church, Sanctuary and  
North Transept

#7



Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD

Baltimore County, MD

Isabelle Gournay  
January 2003

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Interior view of the church, including the  
sanctuary at the western end with  
tabernacle and benches

#8

BA-3174

80





Our Lady of Hope  
1727 Lynch Road

Dundalk, MD

Baltimore County, MD

BA-3174

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Interior of the church in the sanctuary  
with the baptismal font



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Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

Isabelle Gournay  
January 2003

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Interior of the church with the sanctuary at  
the eastern end with lectern and organ  
#10





Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

BA-3174

Isabelle Gournay  
January 2003

Maryland Historic Trust

Interior view of the chapel with the  
auditorium at the eastern end

#11



Our Lady of Hope  
1727 Lynch Road  
Dundalk, MD  
Baltimore County, MD

Isabelle Gournay  
January 2003

Maryland Historic Trust

Interior view of the chapel and sanctuary

#12